"Saratoga" Bigger Hit Than "Mutiny" or "San Francisco".

CANADIAN MOVING PICTURE DIGEST

Vol. 29, No. 16 | TORONTO 2, CANADA | August 7th, 1937

HE SAW THE YEAR'S BIGGEST HIT!

(Confidential wire to M-G-M Home Office)

"Caught sneak preview of 'Broadway Melody' at Long Beach last night stop Tremendous audience reaction stop Picture is two hours and twenty minutes teeming with entertainment stop The biggest show I have ever seen on celluloid stop Should be great money-getter and producer of real box-office draws for new names stop Powell never better stop Taylor swell stop Judy Garland, Sophie Tucker and George Murphy score star standouts stop Production has everything showmanship can offer."

(over)

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

JUST WHEN YOU THOUGHT THE PARTY WAS OVER!

LEO'S MENU

The Fat of The Land!

Comedy—
"A DAY AT THE RACES"

Road Show—
"CAPTAINS COURAGEOUS"

Mystery—
"EMPEROR'S CANDLESTICKS"

Historical Drama—
"PARNELL"

Romance—
"SARATOGA"

Novelty—
"TOPPER"

Drama—
"BETWEEN TWO WOMEN"

Road Show Epic—
"THE GOOD EARTH"

Etc., etc.

CHEF'S NOTE:

These hot weather dishes are very filling to your theatre. They are therefore very fa tening to your bank accoun

—along comes the best dish of all!

BROADWAY MELODY OF 1938

starring

ROBERT TAYLOR & ELEANOR POWELL

with GEORGE MURPHY • BINNIE BARNES • BUDDY EBSEN
SOPHIE TUCKER • JUDY GARLAND • CHARLES IGOR GORIN
RAYMOND WALBURN • ROBERT BENCHLEY • WILLIE HOWARD
CHARLEY GRAPEWIN • ROBERT WILDHACK

Jack McGowan

Charles A. McCullough Resigns From Paramount Board.

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"Easy to Digest"

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PRESS ONTOCANADA

TORONTO

METRO-GOLDWYN-MAYER SPENDING FIVE MILLION DOLLARS BRITISH PRODUCTION PROGRAM THIS YEAR STOP HUNT STROMBERG HERE GETTING HISTORICAL LOCATIONS THREE BIG HOLLYWOOD PRODUCTIONS STOP PHIL REISMAN RKO HERE TELLS ME WILCOX VICTORIA GREAT ANNA NEAGLE WILL BREAK ALL BOXOFFICE RECORDS GREAT BRITAIN STOP I HEAR THE ROAD BACK SURPASSES ALL QUIET WESTERN FRONT LEILA STEWART PUBLICITY CHIEF LOOKS WISE REPEATS WAIT AND SEE AM SEEING TRADE SHOW TUESDAY NIGHT STOP LOUIS MAYER JOSEPH SCHENCK DARRYL ZANUCK DOCTOR GIANNINI MEETING HERE HOLIDAY BUSINESS TRIP STOP IF SOMEONE GIVES JOHN MAXWELL BACK HIS MONEY INVESTED GAUMONT BRITISH NONCONTROL SHARES BY GIVING HIS THEATRES BIG PICTURES FRANCHISE IT MIGHT ELIMINATE RUMOURS LAWSUIT AND FURTHER IDEA STARING EVERYBODY IN FACE FOR YEARS ANGLOAMERICAN FILM ALLIANCE FOR PEACE PROSPERITY AMERICAN BRITISH FILM INDUSTRY

RAY LEWIS

827 AM

RAY PRESENTS

RAY LEWIS

IT is very evident that the press, and the public do not always agree on what is good, bad, or indifferent in motion pictures. It is also evident that when one paper starts out to "knock" a picture, because of a particular incident, or because, to be historically correct, the hero should have worn a beard, as in the instance of "Parnell", all the other writers of screen news join the anvil chorus.

"The Prince and the Pauper", Mark Twain's classic, which happened to be showing Coronation Week, which was excellent showmanship, and a test of its popularity, came in for "knocks", for no other reason than that it had a magnificently staged coronation scene, which was better in some instances than some of the Newsreel scenes of the current Coronation.

Some of the letters of protest talked of "bad taste", but admitted that the critic had not seen the picture. The criticism was a case of "if this is so (I don't know that it is so) well then, it shouldn't be so".

WITH "Parnell", some of the critics admitted they had not seen the picture, but if Clark Gable did not wear whiskers, then he obviously should have worn them, and without whiskers, he wasn't "Parnell", and if he wasn't "Parnell", why then he was Clark Gable.

The latter deduction, however, has not interfered with the attendance, nor enjoyment of the picture. Your editor took an afternoon off to see the reason of all this "bewhiskered" comment, and found the film most excellent entertainment.

Had Clark Gable adorned his face with whiskers, and had Myrna Loy (as Kitty O'Shea) been obliged to wade through those whiskers to kiss her Irish hero, we leave it to your judgement if that would not have killed every love scene! We ask you, was it not better to have killed the whiskers, and retained the love appeal? I say, give me love every time, in preference to whiskers!

I am trying to think of the lovers of history, past and present, who had, or who have whiskers. Romeo, prototype of the ideal lover, was beardless but King Solomon must have had a beard, it was part of his religious belief; and yet, as I think about it, he married "strange" women, and permitted them to bring the worship of their Persian or Egyptian gods with them, into his kingdom, therefore, he may have gone to the barber with his beard.

He certainly did not like "hairy" women, for there is a story, that when the Queen of Sheba visited him, and he discovered she had hair on her legs, he sent her a depilatory, with instructions how to remove the hair. Her reply was to remove the hair on the head of the messenger, and incidentally, his head with it.

BRIGHAM YOUNG wore a beard, but then, was he a lover? The six homes of his six wives, side by side, were called the Bee-Hive, but if Brigham "buzzed" around with a beard, the prophet-like adornment was worn to take the "sting" out of his "buzzing".

Caesar did a little loving, in addition to Empire-building, and he wore no beard. Another lover, "Paola", immortalized in Dante's "Divine Comedy", was beardless. Then there was Apollo, the god of love, who was beardless also.

Charles I and Charles II were rather good at loving, but they wore a Van Dyke, which is hardly more of a beard than the side whiskers worn by Gable as "Parnell".

To beard or not to beard may be the hair which divides the false from the true, but had M-G-M given Clark Gable a beard in "Parnell", that beard would have hiden the expression of the most important feature of the face, the mouth, and made Kitty O'Shea's lover, look as romantic and appealing in his love scenes, as a grandfather's clock.

AND now, having bearded the lion in his den, I proceed to the discussion of a Julius Hagen picture, "Silver Blaze", released by Associated British Pictures. It is a Sherlock Holmes story.

The press reported, that people laughed at it and there was some talk of withdrawing it, so I hied me to the Marble Arch Regal, to have a look for myself, and to see whether it was a publicity stunt to awaken interest in the Sir Conan Doyle thriller. It had much to live up to, being on the same bill with 20th Century-Fox's "On The Avenue", the latter picture starring Dick Powell and Madeleine Carroll.

I laugh easily enough, but I saw nothing to laugh at; that most excellent artist, Lyn Harding was "Moriarty", while Arthur Wonter was "Sherlock". The picture starts out a bit slowly, but the racing scene, and the development of the crime angle, with its solution, are interesting.

(Continued on Page 5)

Preview Reports Give Goldwyn-U.A. Two Smash Hits in "Stella Dallas" and "Dead End"

BRITISH FILM DIGEST

(Special to The Digest from Ward Shaftesbury, London Correspondent)

JUST had a hint of the new Government legislation regarding the British Film Quota and it certainly is surprising! From what I can make out—and the rumours are flying fast and free—a minimum cost cause has been legislated which sets the figure at the suggested fifteen thousand pounds — this in spite of the howl of protest that has been raised. Pictures costing over forty thousand pounds will count as two for quota requirements. The only compromise with the trade has been a clause allowing producers to appeal for recognition of a picture costing less than the minimum if the film is possessed of extraordinary entertainment quality. Most interesting too is the regulation which makes the distribution of British Films overseas by a foreign renter cover fifty per cent of his quota requirements here. That sounds like the birth of RECIPROCITY. I doubt that the trade is going to be too happy about the new Bill. Still, it's too early to make a judgment about — next week, I'll give you all the facts — and the opinion of the Trade.

MORE BRITISH FILMS FOR U.S.

APART from the above bit of excitement, Wardour Street is dead — everybody is away on their holidays and the week-ends are dragging out from Thursday to Tuesday! I was enheartened by the latest survey put out in New York regarding the number of British pictures released in the United States in the first six months of 1937. Twenty-eight British Films have received a showing as compared with fifteen released in the equivalent period of last year. German pictures led the imports with a total of 40. Italian-made pictures totalled 12; Hungarian 11; and French 9. I have every hope that the end of this year will show a significant increase in British pictures imported into the U.S. — especially in view of the new structure of United Artists.

"KNIGHT WITHOUT ARMOR", BIG

APROPOS of the above, it is nice to see that Korda's "Knight Without Armor" is having such a magnificent success in America. It recently opened at the Radio City Music Hall in New York, the world's largest cinema, and did as much business there as the record-breaking "A Star is Born" — and this at the peak of a mid-summer heat-wave!

* * *

NEW WARNER'S HOUSE

I JUST saw the architect's drawings for the new Warner's Theatre in Leicester Square. It certainly is a magnificent hall — an 1800 seater with well-spaced seats and a fifteen foot deep stage, equipped with modern apparatus to allow opportunities for elaborate stage presentations. The exterior is very impressive, a strong, graceful tower rising out of a concave upper story, the theatre's name carried on a vertical fin jutting out from the tower. Warner's have long needed a theatre of their own for their West-end releases — this, I think, should nicely fill the bill.

"LOST HORIZON" LONGEST RUN

BY the way, Columbia's "Lost Horizon", now in its fourteenth week at the Tivoli is London's longest-run picture of the year. The picture is being held over still further at the theatre, where it commenced its run way back in April.

STUDIO ACTIVITY

WAS up at Pinewood last week to see Jack Buchanan busy with two productions on the floor — "The Sky's the Limit" where Jack stars with Mara Losseff, the lovely Russian singer; the other is "Sweet Devil" with Bobby Howes of "Please Teacher" fame and Jean Gillie. . . . Sonnie Hale is working on Jessie Matthew's next film "Full Sail" — it's just at the scenario stage but I understand it will go on the boards very shortly with Roland Young as support . . . Ruth Chatterton has joined the Herbert Wilcox unit in Paris where shots for her new film "The Rat" will be taken . . . just heard from Geoffrey Boothby who left England several months ago with a unit of camera and sound technicians to film exteriors on the Northwest Frontier of India for Korda's new Technicolor feature "The Drum" — the unit are north of the famous Khyber Pass, a few miles from Russian territory, high up in the Himalayas — two American technicolor cameramen are with the party — the party has a caravan of 35 mules and 7 ponies — most of the route is through the mountains in the territory of inimical native tribes — the unit have filmed His Highness, the Mehtor's palace, one of the most beautiful buildings in the world — from all I can discover, "The Drum" should be one of the outstanding pictures of the year . . . yesterday, I was up to visit my favourite star, Annabella, who is starring in R. T. Kane's "Follow The Sun" at Denham — it was Annabella's birthday, and we all had tea with her in the studio — an enormous cake, made by the studio chef was brought in to musical honours from the coloured orchestra playing in the film. . . . Maurice Ostrer has signed the Crazy Gang (Nervo and Knox, Flanagan and Allen, Naughton and Gold) for a three years' contract with Gainsborough pictures — their first picture will be "Alf's Button" . . . Ann Todd provided some thrills last week in Victor Saville's "South Riding" at Denham — Ann, as the wild and unbalanced wife of the Squire, mounted and ready to set out for the local meet and impatient of her husband's delay in starting, rides her horse through the front door of the mansion, gallops across the wide hall, sending rugs and furniture flying, and rides pell-mell up the broad curving staircase into the Squire's bedroom — some rider, Ann!

NEW IRISH FILM

IT is not often that I can speak of the Irish Film Companies — they are so seldom at work — due to lack of capital and also poor climatic conditions. O.D. Productions are now on location at Dunalk, making a comedy of Irish life, featuring Jimmy O'Dea and principals of the Olympia company of Dublin — the film, thank goodness, will be strictly non-political. Hibernia Films are at present working on an Irish comedy called "Uncle Nick", starring Val Vousden, the well-known Irish entertainer.

20th Century-Fox Takes Over Roxy Theatre, N.Y.

SHOOTING THE STARS

W. S. VAN DYKE, director of such outstanding hits as "San Francisco", "Naughty Marietta", and the two "Thin Man" pictures, has been selected to direct "ROSALIE", in which NELSON EDDY and ELEANOR POWELL will be co-starred for the first time; "Rosalie will be a METRO-GOLDWYN-MAYER production . . . MARJORIE HILLIS' best seller, "LIVE ALONE AND LIKE IT", which was purchased some time ago by UNIVERSAL, is being adapted by F. Hugh Herbert, and a Fall production date is indicated . . . JOHN BARRYMORE has been signed for an important role in "THE JOY OF LOVING", which will bring IRENE DUNNE back to RKO RADIO pictures, where she starred last in Jerome Kern's "Roberta"; MARK SANDRICH will direct "The Joy of Loving", and Jerome Kern and Dorothy Fields are collaborating on the music and lyrics . . . SAMUEL GOLDWYN announced this week that he will shortly produce "THE GIRL ON THE BOARDWALK", a new comedy by Ben Hecht and Charles Lederer; MERLE OBERON and SIGRID GURIE will be cast in starring roles; director and supporting cast will be announced later; picture will be released by UNITED ARTISTS . . . . Marc Lawrence and Lucille Ward were latest cast additions this week to COLUMBIA'S "THE AWFUL TRUTH", in which IRENE DUNNE and CARY GRANT are being co-starred; supporting cast also includes Wyn Cahoon, Cecil Cunningham, Joyce Compton and Ralph Bellamy . . . an extra scene is being filmed at 20TH CENTURY-FOX studios for the recently produced musical, "THIN ICE", co-starring SONJA HENIE and TYRONE POWER; the scene is a comedy dance routine by JOAN DAVIS, staged to the music of a girls' band . . . "CONFESSION", starring KAY FRANCIS, with IAN HUNTER, BASIL RATHBONE, JANE BRYAN, DOROTHY PETERSON and DONALD CRISP in featured roles, will be nationally released August 28th, according to word received from WARNER BROS. Home Office; "Confession" was directed by the noted European director, Joe May . . . GRAND NATIONAL has completed casting "WALLABY JIM OF THE ISLANDS", which started production last week with GEORGE HOUSTON in the title role and RUTH COLEMAN in the feminine lead; new additions to the cast include William von Brincken, Colin Campbell, Wilson Benge and Chris Martin . . . . MAUREEN O'SULLIVAN has received the outstanding opportunity of her motion picture career, with the assignment to play opposite ROBERT TAYLOR in "YANK AT OXFORD", first production to be filmed in M-G-M's London studio; Miss O'Sullivan won the assignment for her fine work recently in "The Emperor's Candlesticks", "A Day At The Races", and "Between Two Women" . . . . . JOHN QUALEN, screen father to the Dionne Quintuplets in "The Country Doctor" and "Reunion", this week joined the cast of DAVID SELZNICK'S Technicolor comedy, "NOTHING SACRED", co-starring CAROLE LOMBARD and FREDRIC MARCH; direction is by WILLIAM WELLMAN from a Ben Hecht screenplay; the picture is slated for UNITED ARTISTS release . . . RUBY KEELER, famous dancing star of stage and screen, has been signed to a long term contract giving her services exclusively to RKO RADIO, on the basis of two pictures per year; her first vehicle will be "LOVE BELOW FREEZING", in which she will star with MITZI GREEN, 17 year old favorite of the New York stage, who is returning to the screen also under an RKO Radio contract . . . UNIVERSAL has acquired for production George Waggner's story, "BLACK TROUPER"; Mr. Waggner at the same time was engaged to write the continuity which Trem Carr will produce . . . NUNNALLY JOHNSON, associate producer at 20TH CENTURY-FOX studios, has renewed his contract with the company; he recently completed "LOVE UNDER FIRE", co-starring DON AMECHE and LORETTA YOUNG' and was also in charge of "Slave Ship" and "Cafe Metropole" . . . JUNE TRAVIS, pretty WARNER BROS. featured player, has been assigned the feminine lead in "BLOCK THAT KICK", fast-moving gridiron story on which production started this week at the Burbank studios; William Hopper will share top honors with Miss Travis and practically the entire University of Southern California football squad has been signed for the picture.

Myrna Loy, lovely M-G-M star, who has recently been assigned one of the stellar roles in "The Four Marys," now in production at Culver City.

TORONTO THEATRES

LOEW'S—Manager Jules Bernstein — Metro-Goldwyn-Mayer's "The Emperor's Candlesticks", starring William Powell and Luise Rainer.

TIVOLI—Manager D. Krendall — Alexander Korda's "Elephant Boy", a Regal Films release. Also Samuel Goldwyn's "Woman Chases Man", with Miriam Hopkins and Joel McCrea. A United Artists release.

UPTOWN—Manager Jack Arthur — 2nd week — Paramount's "Easy Living", with Jean Arthur, Ray Milland and Edward Arnold.

IMPERIAL—Manager Tom Daley — Shirley Temple in Rudyard Kipling's "Wee Willie Winkie". A 20th Century-Fox picture.

SHEA'S—Manager Jerry Shea — Robert Montgomery and Marion Davies in "Ever Since Eve". Also Barton MacLane in "Draegerman Courage". Both Warner Bros. pictures.

EGLINTON—Manager Bob Eves — RKO Radio's "The Soldier and the Lady", with Anton Walbrook. 2nd feature — 20th Century-Fox's "Angel Holiday", with Jane Withers.

HOLLYWOOD—Manager Raymond Allen — Joel McCrea and Barbara Stanwyck in Paramount's "Internes Can't Take Money", and Edward Everett Horton in "Wild Money", a Paramount picture.